CollegeBoard AP

# STUDIO ART

## Course Description

MAY 2007

## The College Board: Connecting Students to College Success

The College Board is a not-for-profit membership association whose mission is to connect students to college success and opportunity. Founded in 1900, the association is composed of more than 5,000 schools, colleges, universities, and other educational organizations. Each year, the College Board serves seven million students and their parents, 23,000 high schools, and 3,500 colleges through major programs and services in college admissions, guidance, assessment, financial aid, enrollment, and teaching and learning. Among its best-known programs are the SAT®, the PSAT/NMSQT®, and the Advanced Placement Program® (AP®). The College Board is committed to the principles of excellence and equity, and that commitment is embodied in all of its programs, services, activities, and concerns.

For further information, visit www.collegeboard.com.

The College Board and the Advanced Placement Program encourage teachers, AP Coordinators, and school administrators to make equitable access a guiding principle for their AP programs. The College Board is committed to the principle that all students deserve an opportunity to participate in rigorous and academically challenging courses and programs. All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

© 2006 The College Board. All rights reserved. College Board, Advanced Placement Program, AP, APCD, AP Central, AP Vertical Teams, Pre-AP, SAT, and the acorn logo are registered trademarks of the College Board. connect to college success is a trademark owned by the College Board. PSAT/NMSQT is a registered trademark of the College Board and National Merit Scholarship Corporation. All other products and services may be trademarks of their respective owners.
Visit the College Board on the Web: www.collegeboard.com.

Dear Colleagues:

In 2005, more than 15,000 schools offered high school students the opportunity to take AP® courses, and over 1.2 million students then took the challenging AP Exams. These students felt the power of learning come alive in the classroom, and many earned college credit and placement while still in high school. Behind these students were talented, hardworking teachers who are the heart and soul of the Advanced Placement Program®.

This AP Course Description summarizes the variety of approaches and curricula used in college courses corresponding to the AP course. Teachers have the flexibility to develop their own syllabi and lesson plans, and to bring their individual creativity to the AP classroom. In fact, AP Exams are designed around this flexibility and allow students whose courses vary significantly equal opportunities to demonstrate college-level achievement. Finally, this curricular flexibility is reflected in the AP Course Audit, which identifies elements considered by higher education as essential to a college-level course, providing a consistent standard for disparate AP classes across the world, while not setting forth a mandated AP curriculum.

The College Board is committed to supporting the work of AP teachers. AP workshops and Summer Institutes, held around the globe, provide stimulating professional development for tens of thousands of teachers each year. The College Board Fellows stipends provide funds to support many teachers' attendance at these Institutes. Teachers and administrators can also visit AP Central, the College Board's online home for AP professionals, at apcentral.collegeboard.com. Here, teachers have access to a growing set of resources, information, and tools, from textbook reviews and lesson plans to electronic discussion groups (EDGs) and the most up-to-date exam information. I invite all teachers, particularly those who are new to the AP Program, to take advantage of these resources.

As we look to the future, the College Board's goal is to broaden access to AP classes while maintaining high academic standards. Reaching this goal will require a lot of hard work. We encourage you to connect students to college and opportunity not only by providing them with the challenges and rewards of rigorous academic programs like AP but also by preparing them in the years leading up to AP courses.

Sincerely,

Gaston Caperton
President
The College Board

# Contents

Welcome to the AP Program . . . 1
AP Courses . . . 1
AP Exams . . . 1
AP Studio Art . . . 3
Introduction . . . 3
Instructional Goals . . . 4
Commitment from Students, Teachers, and Schools . . . 4
Structure of the Portfolios . . . 5
2-D Design Portfolio . . . 8
Section I: Quality . . . 8
Section II: Concentration . . . 9
Section III: Breadth . . . 11
3-D Design Portfolio . . . 12
Section I: Quality . . . 13
Section II: Concentration . . . 13
Section III: Breadth . . . 16
Drawing Portfolio . . . 17
Section I: Quality . . . 17
Section II: Concentration . . . 18
Section III: Breadth . . . 20
Important Information for AP Studio Art Teachers . . . 21
Bibliography . . . 26
General Interest: Theory, History, World Art, and Related Topics . . . 26
Two-Dimensional Design . . . 28
Three-Dimensional Design . . . 28
Drawing . . . 29
Photography . . . 30
Taking Slides . . . 30
AP Program Essentials . . . 31
The AP Reading . . . 31
AP Grades . . . 31
Grade Distributions . . . 31
Why Colleges Grant Credit, Placement, or Both for AP Grades . . . 31
Guidelines on Setting Credit and Placement Policies for AP Grades . . . 32
College and University AP Credit and Placement Policies . . . 32
AP Scholar Awards . . . 33
AP Calendar . . . 33
Exam Security . . . 33
Teacher Support . . . 34
AP Central (apcentral.collegeboard.com) . . . 34
Online Workshops and Events . . . 34

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

Pre-AP . . . . . 35
Pre-AP Professional Development . . . . . 35
AP Publications and Other Resources . . . . . 36
Free Resources . . . . . 36
Priced Publications . . . . . 37
Multimedia . . . . . 38
Electronic Publications . . . . . 39


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

# Welcome to the AP® Program

The Advanced Placement Program (AP) is a collaborative effort between motivated students; dedicated teachers; and committed high schools, colleges, and universities. Since its inception in 1955, the Program has enabled millions of students to take college-level courses and exams, and to earn college credit or placement, while still in high school.

Most colleges and universities in the United States, as well as colleges and universities in more than 30 other countries, have an AP policy granting incoming students credit, placement, or both on the basis of their AP Exam grades. Many of these institutions grant up to a full year of college credit (sophomore standing) to students who earn a sufficient number of qualifying AP grades.

Each year, an increasing number of parents, students, teachers, high schools, and colleges and universities turn to the AP Program as a model of educational excellence.

More information about the AP Program is available at the back of this Course Description and at AP Central, the College Board's online home for AP professionals (apcentral.collegeboard.com). Students can find more information at the AP student site (www.collegeboard.com/apstudents).

## AP Courses

Thirty-eight AP courses in a wide variety of subject areas are available now or are under development. A committee of college faculty and master AP teachers designs each AP course to cover the information, skills, and assignments found in the corresponding college course. See page 2 for a complete list of AP courses and exams.

## AP Exams

Each AP course has a corresponding exam that participating schools worldwide administer in May (except for AP Studio Art, which is a portfolio assessment). AP Exams contain multiple-choice questions and a free-response section (either essay or problem solving).

AP Exams are a culminating assessment in all AP courses and are thus an integral part of the Program. As a result, many schools foster the expectation that students who enroll in an AP course will take the corresponding AP Exam. Because the College Board is committed to providing access to AP Exams for homeschooled students and students whose schools do not offer AP courses, it does not require students to take an AP course prior to taking an AP Exam.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## AP Courses and Exams

**Art**
Art History
Studio Art: 2-D Design
Studio Art: 3-D Design
Studio Art: Drawing

**Biology**

**Calculus**
Calculus AB
Calculus BC

**Chemistry**

**Chinese Language and Culture**
**(First offered 2006-07)**

**Computer Science**
Computer Science A
Computer Science AB

**Economics**
Macroeconomics
Microeconomics

**English**
English Language and Composition
English Literature and Composition

**Environmental Science**

**French**
French Language
French Literature

**German Language**

**Government and Politics**
Comparative Government and Politics
United States Government and Politics

**History**
European History
United States History
World History

**Human Geography**

**Italian Language and Culture**

**Japanese Language and Culture**
**(First offered 2006-07)**

**Latin**
Latin Literature
Latin: Vergil

**Music Theory**

**Physics**
Physics B
Physics C: Electricity and Magnetism
Physics C: Mechanics

**Psychology**

**Russian Language and Culture**
**(First offered: date to be determined)**

**Spanish**
Spanish Language
Spanish Literature

**Statistics**


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

# AP Studio Art

## INTRODUCTION

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year.

AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year the thousands of portfolios that are submitted in AP Studio Art are reviewed by college, university, and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school. The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. It also offers teachers a professional development opportunity by inviting them to develop a course that will motivate students to perform at the college level. In essence, the AP Program is a cooperative endeavor that helps high school students complete college-level courses and permits colleges to evaluate, acknowledge, and encourage that accomplishment through the granting of appropriate credit and placement.

In the fall of 1998, the AP Program conducted a curriculum survey of foundation programs in art at colleges, universities, and art schools. On the basis of the survey results, the AP Studio Art Development Committee decided to change the AP Studio Art course requirements, with the intent of bringing them closer to those of the most prevalent college foundation courses. The results comprise the current portfolio offerings, which were introduced in 2001-02: 2-D Design, 3-D Design, and Drawing. It is hoped that this configuration will benefit AP students (by increasing the possibility that they will receive credit or placement for their work) as well as colleges (by presenting them with students who have completed a more focused and more easily understood portfolio).

For the latest information about AP Studio Art, visit AP Central (apcentral.collegeboard.com). This site includes teachers' perspectives on the AP art courses and portfolios, as well as many student works from all three portfolios. You can also find out how to become a member of the AP Studio Art Electronic Discussion Group (EDG), which will enable you to discuss (among other things) the portfolio requirements with veteran teachers and AP Readers. Alternatively, you can e-mail the content experts at apexams@info.collegeboard.org.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## INSTRUCTIONAL GOALS

The instructional goals of the AP Studio Art program can be described as follows:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. Accordingly, the committee has chosen to suggest guidelines for the submission of an AP portfolio rather than to delineate a specific course. The portfolios are designed to allow freedom in structuring AP Studio Art courses while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. Therefore, the major responsibility for creating an AP course in art and preparing work to submit for evaluation belongs to the participating teachers and students.

The Development Committee has had the counsel of both secondary school and college faculty in defining the scope of work that would be equivalent to that of introductory college courses in studio art. Because art courses vary from college to college, the guidelines provided for AP Studio Art are not intended to describe the program of any particular institution but to reflect the coverage and level typical of good introductory college courses.

AP courses should address three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical, and expressive means of the artist. AP work should reflect these three areas of concern: quality, concentration, and breadth.

## COMMITMENT FROM STUDENTS, TEACHERS, AND SCHOOLS

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. The College Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

AP Studio Art is for highly motivated students who are seriously interested in the study of art; the program demands significant commitment. It is highly recommended that studio art students have previous training in art.

The quest for quality of both production and experience in AP Studio Art makes active demands not only on the students but also on the teachers and on the school


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

itself. Ideally, classes should be small enough to permit teachers and students to work in close cooperation; extended blocks of time should be allotted for instruction; and the teachers' other responsibilities should be reduced to reflect the greater demands of the program. However, since few situations are ideal, the course has been taught in many different ways: for example, as a separate, one-year class; or as a separate program of study for AP students who meet during a general art class period; or as independent study for a few highly motivated students. The introductory college course usually meets twice a week for three hours, and such a schedule is preferable to the five one-hour sessions a week typical of high school. Because AP Studio Art is designed as an intensive one-year course and requires more time than traditional offerings, some schools may prefer to extend it over two years. In such cases, the most recently published AP Studio Art poster, detailing current requirements for each of the portfolios, should be consulted at the beginning of the second year of the course so that any changes in the evaluation materials required can be taken into account well before the materials are to be submitted.

Students will need to work outside the classroom, as well as in it, and beyond scheduled periods. Students should be considered responsible enough to leave the art room or school if an assignment requires them to do so, and homework, such as maintaining a sketchbook or a journal, is probably a necessary component of instruction. Critiques, a common structure in the college classroom, are important in AP as well. Group and individual critiques enable students to learn to analyze their own work and their peers' work. Ongoing critical analysis, through individual critiques, enables both the students and the teacher to assess the strengths and weaknesses in the work.

Where museums and galleries are accessible, teachers are encouraged to use them as extensions of school and to allot class time accordingly. In addition, art books, slides, and reproductions provide important examples for the serious study of art. Such references are invaluable in expanding students' awareness of visual traditions—cultural, historical, and stylistic.

## STRUCTURE OF THE PORTFOLIOS

The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** section (Section II). In the **Breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content. The diagram on the next page summarizes the section requirements for each of the three portfolios.

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

| 2-D DESIGN PORTFOLIO | 3-D DESIGN PORTFOLIO | DRAWING PORTFOLIO |
|---|---|---|
| **Section I—Quality** (one-third of total score) | | |
| **5 actual works** that demonstrate mastery of design in concept, composition, and execution | **10 slides**, consisting of 2 views each of 5 works that demonstrate mastery of three-dimensional design in concept, composition, and execution | **5 actual works** that demonstrate mastery of drawing in concept, composition, and execution |
| **Section II—Concentration** (one-third of total score) | | |
| **12 slides**; some may be details<br>A body of work investigating a strong underlying visual idea in 2-D design | **12 slides**; some may be details or second views<br>A body of work investigating a strong underlying visual idea in 3-D design | **12 slides**; some may be details<br>A body of work investigating a strong underlying visual idea in drawing |
| **Section III—Breadth** (one-third of total score) | | |
| **12 slides**; 1 slide each of 12 different works<br>Works that demonstrate a variety of concepts and approaches in 2-D design | **16 slides**; 2 slides each of 8 different works<br>Works that demonstrate a variety of concepts and approaches in 3-D design | **12 slides**; 1 slide each of 12 different works<br>Works that demonstrate a variety of concepts and approaches in drawing |


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

Since the introduction of the new portfolios in 2001-02, many questions have come up regarding the distinction between the Drawing Portfolio and the 2-D Design Portfolio. There is a large area of possible overlap between the two portfolios—that is, a large domain of art that could legitimately be submitted for either portfolio. The distinction in many cases is a matter of the focus of the work. Both the *AP Studio Art Teacher's Guide* and AP Central provide articles and information to help make this distinction. In her 2004 Exam Report, Penny McElroy, the former Chief Reader for AP Studio Art, discussed this issue:

> Two-dimensional design is, in a sense, an umbrella—everything that happens on a two-dimensional surface, regardless of media, is designed. This means that a work of art that is created with drawing materials will have aspects of two-dimensional design that contribute to its success. The drawing may be well designed, showing sophisticated positive and negative space/shape relationships. It may be visually unified. It may be visually balanced. It may use color in a creative and informed way. If so, then this drawing could also be said to be a good example of two-dimensional design.
>
> This, obviously, can be confusing. Is it a drawing or is it a design? In fact it is both.
>
> So then, how do AP Readers evaluate this work that is both a drawing and a design? If it appears in the Drawing Portfolio, we evaluate it as a drawing, giving preference to drawing issues and qualities, i.e., using a drawing "lens." (It should be noted, however, that the drawing lens includes composition; two-dimensional design is never absent from the evaluation of a work of two-dimensional art. However, in the Drawing Portfolio, the evaluation of composition is mingled with the evaluation of such aspects of drawing as line quality, tonal values, illusory space, representation/abstraction, etc.) If the work turns up in a 2-D Design Portfolio, we use a two-dimensional design lens to evaluate the work. The design qualities of the work are considered foremost. Active engagement with the elements and principles of design is assessed. The Readers ask themselves: *Is understanding of the principles of design evident in this work? Are the principles used intelligently and sensitively to contribute to its meaning? Were the elements created and used in purposeful and imaginative ways? How and what does the interaction of the elements and principles of design contribute to the quality of the work?*

High school teachers can help students with the 2-D Design Portfolio by incorporating questions such as these into critique sessions, by encouraging students to use knowledge of the elements and principles of design to solve problems in their work, and by urging students to present work that shows definite and obvious mastery of two-dimensional design skills and concepts, regardless of the media.

**© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).**

# 2-D DESIGN PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way.

The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual *elements* (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Good design is possible whether one uses representational, abstract, or expressive approaches to making art.

For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Videotapes, three-dimensional works, and photocopies of a student's work in other media may not be submitted.

Any work that makes use of other artists' work (including photographs) and/or published images must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else.**

## Section I: Quality

### Rationale

Quality refers to the total work of art. Mastery of design should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

### Requirements

*For this section, students are asked to submit five actual works in one or more media.* Students should carefully select the works that demonstrate their highest level of accomplishment in 2-D design. The works may include, but are not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking. The works may be on flat surfaces, such as paper, cardboard, canvas board, or unstretched canvas.

Because of limitations imposed by the shipping and handling of the portfolios, work submitted for Section I, Quality, may not be larger than 18" × 24", including matting or mounting. Students who have larger works of exceptional quality can submit them in slide form in another section of the portfolio. Works for Quality that are smaller than 8" × 10" should be mounted on sheets 8" × 10" or larger. To protect the work, all work on paper should be backed or mounted. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to ONE edge


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

of the backing so that it may be easily lifted provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for that mat is advisable. Works should not be rolled, framed, or covered with glass or Plexiglas.

**The works submitted may come from the Concentration and/or Breadth section, but they don't have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.**

## Section II: Concentration

### Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

### Requirements

*For this section, 12 slides must be submitted, some of which may be details.* Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

In May students receive all the portfolio materials; these include the Section II, Concentration, envelope, with spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Students are asked to respond to the following questions:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.

The responses themselves are NOT graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be legible and well written; it is suggested that students type responses in no smaller than a 10-point font, then cut and paste the text on the envelope. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise, and extra sheets may not be attached; **commentaries that exceed the allotted space will not be read**.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## Examples of Concentrations

A concentration should consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered "better" ideas.

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of a children's book
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes

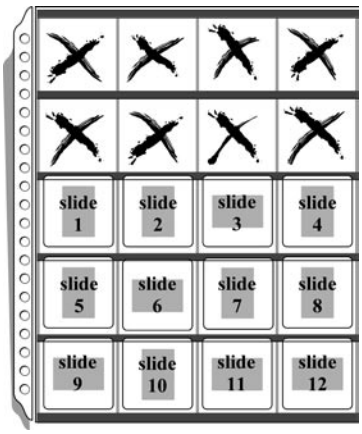
Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others, but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

When preparing the Section II, Concentration, slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

Students may NOT submit slides of the same work that they submit for Breadth. **Submitting slides of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Slides should be placed in the slide sheet as indicated in the following diagram:




## Section III: Breadth

### Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range.

### Requirements

*For this section, students must submit a total of 12 slides of 12 different works. Detail slides may NOT be included.* This section requires slides of 12 works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of collage—the images must show a variety of applications of design principles.

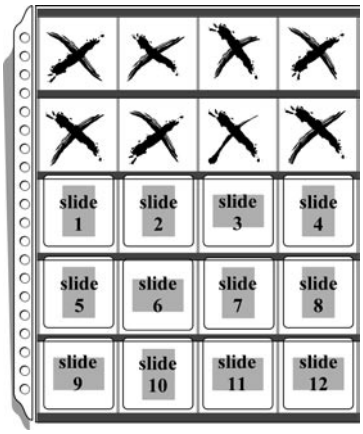
© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

*Examples:*

- Work that employs line, shape, or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance, or anomaly
- Work that explores figure/ground relationships
- Development of a modular or repeat pattern to create rhythm
- Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

It is NOT necessary to write on the slide mount the principle or problem that the work addresses. Students may NOT submit slides of the same work that they are submitting for the Concentration. **Submitting slides of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Slides should be placed in the slide sheet as indicated in the following diagram:




## 3-D DESIGN PORTFOLIO

This portfolio is intended to address sculptural issues. Design involves purposeful decision making about using the elements and principles of art in an integrative way. In the 3-D Design Portfolio, students are asked to demonstrate their understanding of design principles as they relate to depth and space. The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationship) can be articulated through the visual *elements* (mass, volume, color/light, form, plane, line, texture).

For this portfolio, students are asked to demonstrate mastery of 3-D design through any three-dimensional approach, including, but not limited to, figurative or nonfigurative sculpture, architectural models, metal work, ceramics, and three-dimensional fiber arts.

Any work that makes use of other artists' work (including photographs) and/or published images must show substantial and significant development beyond


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else.**

## Section I: Quality

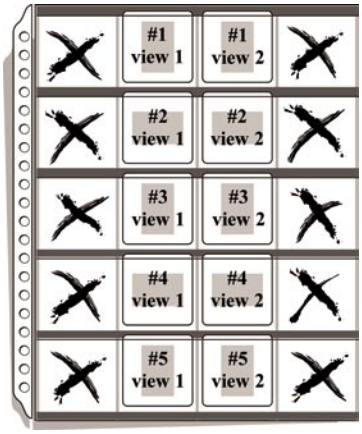
### Rationale

Quality refers to the total work of art. Mastery of three-dimensional design should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

### Requirements

*For this section, students are asked to submit slides of their best 5 works, with 2 views of each work, for a total of 10 slides.* Students should carefully select the works that demonstrate their highest level of accomplishment in 3-D design. The second view of each work should be taken from a different vantage point than the first view. All slides should be labeled with dimensions (height × width × depth) and material.

Slides should be arranged in the slide sheet according to the following diagram:




**The works submitted may come from the Concentration and/or Breadth section, but they don't have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.**

## Section II: Concentration

### Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is not a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

encouraged to explore a personal, central interest as intensively as possible and are free to work with any idea in any medium that addresses three-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

### Requirements

*For this section, 12 slides must be submitted, some of which may be details or second views.* Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

In May students receive all the portfolio materials; these include the Section II, Concentration, envelope, with spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Students are asked to respond to the following questions:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.

The responses themselves are NOT graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be well written and legible; it is suggested that students type responses in no smaller than a 10-point font, then cut and paste the text on the envelope. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise, and extra sheets may not be attached; **commentaries that exceed the allotted space will not be read.**

### Examples of Concentrations

A concentration should consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered "better" ideas.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

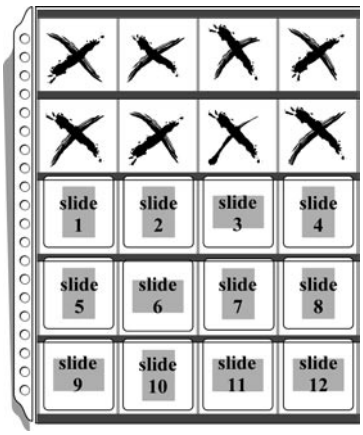
- A series of three-dimensional works that begins with representational interpretations and evolves into abstraction
- A series of site-specific works that affect existing form or space
- Abstractions developed from natural or mechanical objects
- Figurative studies that emphasize expression and abstraction
- Wheel-thrown and hand-built clay objects that allude to human, animal, or manufactured forms
- The use of multiples/modules to create and disrupt three-dimensional space
- A series of sculptures that explores the relationship between interior and exterior space

Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual area should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible. Students may submit second views of some works, for a total of 12 slides. It is not necessary to submit slides of 12 different works.

When preparing the Section II, Concentration, slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological.

Students may NOT submit slides of the same work that they submit for Breadth. **Submitting slides of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Slides should be placed in the slide sheet as indicated in the following diagram:




© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## Section III: Breadth

### Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. The work should show evidence of conceptual, perceptual, expressive, and technical range. The student should be introduced to problems in concept, form, and materials as they pertain to three-dimensional design.

### Requirements

*For this section, students are asked to submit slides of 8 three-dimensional works, with 2 views of each work, for a total of 16 slides.* Work submitted in the breadth category may be additive, subtractive, and/or fabricated; may include study of relationships among three-dimensional forms; and may include figurative, nonfigurative, or expressive objects. The work should generally represent experience in a range of media, which could include ceramics, metal-smithing, furniture, three-dimensional fiber, apparel, and/or architectural and industrial design models, among others. The best demonstrations of breadth clearly show experimentation and a range of approaches to the work. They do not simply use a variety of media but rather combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of ceramics—the work must show a variety of applications of design principles. In this category, relief sculptures or very small works, such as jewelry, should be fully visible and should clearly address three-dimensional issues.

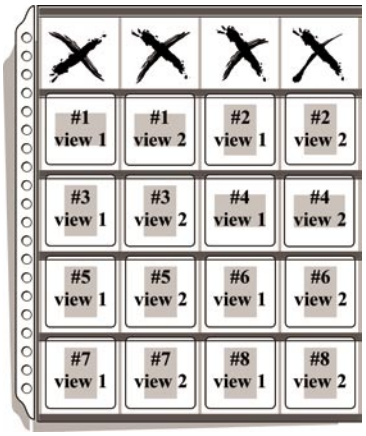
*Examples:*

- Work that embodies line, plane, mass, or volume to activate form in space
- Work that suggests rhythm through structure
- Work that uses light or shadow to determine form, with particular attention to surface and interior space
- Work that demonstrates an understanding of symmetry/asymmetry, balance, anomaly, and implied motion
- Assemblage or constructive work that transforms materials or object identity through the manipulation of proportion/scale
- Work in which the color and texture unify and balance the overall composition of the piece
- Work that explores the concept of emphasis/subordination through a transition from organic to mechanical form

It is NOT necessary to write on the slide mount the principle or problem that the work addresses. Students may NOT submit slides of the same work that they are submitting for the Concentration section. **Submitting slides of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

Slides should be placed in the slide sheet as indicated in the following diagram:




## DRAWING PORTFOLIO

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract, observational, and inventive works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless.

Photography, videotapes, digital imaging, photocopies of work, and three-dimensional work may NOT be submitted for the Drawing Portfolio.

Any work that makes use of other artists' works (including photographs) and/or published images must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. **It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else.**

## Section I: Quality

### Rationale

Quality refers to the total work of art. Mastery of drawing should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

### Requirements

*For this section, students are asked to submit five actual works in one or more media.* Students should carefully select the works that demonstrate their highest level of accomplishment in drawing. The works may be on flat surfaces, such as paper, cardboard, canvas board, or unstretched canvas.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

Because of limitations imposed by the shipping and handling of the portfolios, work submitted for Section I, Quality, may not be larger than 18" × 24", including matting or mounting. Students who have larger works of exceptional quality can submit them in slide form in another section of the portfolio. Works for Quality that are smaller than 8" × 10" should be mounted on sheets that are 8" × 10" or larger. To protect the work, all work on paper should be backed or mounted. Mats are optional. Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see. A sturdy, opaque overleaf that is hinged to ONE edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended. Materials that may be smudged should be protected with fixative. If the work is matted, a neutral color for the mat is advisable. Works should not be rolled, framed, or covered with glass or Plexiglas.

**The works submitted may come from the Concentration and/or Breadth section, but they don't have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.**

## Section II: Concentration

### Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses drawing issues. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

### Requirements

*For this section, 12 slides must be submitted, some of which may be details.* Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

In May students receive all the portfolio materials; these include the Section II, Concentration, envelope, with spaces for a written commentary describing what the concentration is and how it evolved, which must accompany the work in this section. Students are asked to respond to the following questions:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.

The responses themselves are **NOT** graded as pieces of writing, but they provide critical information for evaluating the artwork. Thus, they should be well written and


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

legible; it is suggested that students type responses in no smaller than a 10-point font, then cut and paste the text on the envelope. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise, and extra sheets may not be attached; **commentaries that exceed the allotted space will not be read.**

### Examples of Concentrations

A concentration could consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered "better" ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still-life images
- Abstractions from mechanical objects that explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A figurative project combining animal and human subjects—drawings, studies, and completed works
- An interpretive study of literary characters in which mixed media, color, and form are explored
- The use of multiple images to create works that reflect psychological or narrative events

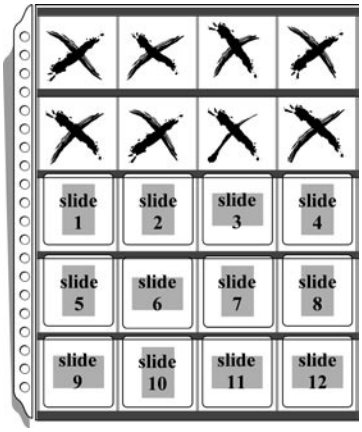
Because the range of possible concentrations is so wide, the number of works the student creates should be dictated by the focus of the investigation. The chosen visual idea should be explored to the greatest possible extent. In most cases, students will produce more than 12 works and select from among them the works that best represent the process of investigation. If a student has works that are not as well resolved as others but that help show the evolution of thinking and of the work, the student should consider including them. The choice of works to submit should be made to present the concentration as clearly as possible.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

When preparing the Section II, Concentration, slides, the student should give some thought to the sequence of the slides in the slide sheet. There is no required order; rather, the slides should be organized to best show the development of the concentration. In most cases, this would be chronological.

Students may NOT submit slides of the same work that they submit for Breadth. **Submitting slides of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

Slides should be placed in the slide sheet as indicated in the following diagram:




## Section III: Breadth

### Rationale

The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the student's work should demonstrate a variety of drawing skills and approaches.

### Requirements

*For this section, students must submit a total of 12 slides of 12 different works. Detail slides may NOT be included.* In this section, students are asked to present evidence of drawing ability in response to a wide variety of problems. The work submitted should demonstrate understanding of fundamental drawing concepts, including drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark-making.

The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses a single medium—for example, if the portfolio consists entirely of charcoal drawings—the work must show a range of approaches, techniques, compositions, and subjects.

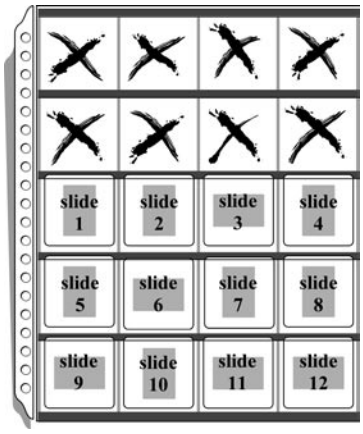
An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

- The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views, and other ways of creating and organizing space
- The use of various subjects, such as the human figure, landscape, and still-life objects
- The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests
- Arrangement of forms in a complex visual space
- The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form
- The investigation of expressive mark-making

Students may NOT submit slides of the same work that they are submitting for the Concentration. **Submitting slides of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect a student's score.**

The slides for this section should be placed in the slide sheet as indicated below:




## IMPORTANT INFORMATION FOR AP STUDIO ART TEACHERS

Because the Studio Art portfolios are unique within the AP Program, there is some specific information that you will need.

### The AP Studio Art Poster

The poster is published each year. On the front side, there are reproductions of student works, chosen after the completion of the previous June Reading by a group of AP Readers. The back contains a condensed version of the basic information in the Course Description and is intended for students as well as teachers. **Frequently, the poster also contains updated information about the portfolio specifications that has not yet been incorporated in the Course Description.** Check AP Central for information about how to obtain posters.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## When the Portfolio Materials Arrive at Your School

Although the portfolio materials are shipped with testing materials for other AP subjects, the portfolio materials are not secure testing materials. In other words, they do not have to be held in a secure place until the students assemble their portfolios. In fact, the *AP Coordinator's Manual* states explicitly that the portfolio materials may be given to the AP Studio Art teacher early, so that you can help students with the preparation that is required for submission.

## Originality and Integrity

The issue of artwork that makes use of photographs or other published images needs clarification. While the use of appropriated images is common in the professional art world today, many colleges and art schools continue to stress strongly the value of working from direct observation. In aspiring to college-level work, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated on the AP Studio Art poster: "If you submit work that makes use of photographs, published images, and/or other artists' works, you must show substantial and significant development beyond duplication. This may be demonstrated through manipulation of the formal qualities, design, and/or concept of the original work. It is unethical, constitutes plagiarism, and often violates copyright law to simply copy an image (even in another medium) that was made by someone else." In evaluating portfolios, the Readers look for original thinking. Students are encouraged to create artworks from their own knowledge, experiences, and interests.

Copying work in any medium without significant and substantial manipulation is an infringement on the original artist's rights and can constitute plagiarism. Teachers and students are strongly encouraged to become knowledgeable about copyright laws. The growth in the use of computer software, scanners, xerography, and photography makes this issue of particular concern.

Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. AP Studio Art endorses these policies.

## Taking Slides

All Readers are experienced in looking at slides and are willing to give students the benefit of the doubt if slides are weak, but they can evaluate only what they can see. In photographing works, it is important to have the entire image on the slide, with as little as possible of the mat or background against which the work is being shot. Encourage students to take slides throughout the year, rather than only at the end of the year. This will make it possible to reshoot slides if necessary and will alleviate some of the pressure in the spring. It is suggested that duplicate copies be retained as a safety measure.

More detailed information about taking slides can be found in the Studio Art pages of AP Central.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

### Labeling Slides and Inserting Them in the Slide Sheets

Although specific instructions for labeling slides appear in the *AP Coordinator's Manual* that is sent to schools shortly before the AP Exam period, much of the slide labeling can be done throughout the year, as various works are photographed. The following information must appear on each slide mount; it may be written by hand or typed on a self-adhesive label.

- Section (either II or III, or I for 3-D Design) in which the slide is being submitted
- Number of the slide within the section
- Dimensions of the work shown in the slide
- Medium (or media) of the work shown
- A dot on the lower left corner of the mount

The student's name and/or the name of the school should not appear on the slide mount.

When placing the slides in the plastic sheets, be sure to insert the slides so that the top of the image is toward the top of the plastic sheet. The writing on the slide mount can be either vertical or horizontal. As long as it's legible, the direction in which it's written is not an issue.

### Details/Second Views of Works

Details or second views are permitted (or required) throughout the 3-D Design Portfolio but are permitted only for the Concentration section of the Drawing and 2-D Design Portfolios. Detail slides should be used only when it is helpful for a Reader to see a very close-up view of, for example, the texture of a work. Extra slides that show only a slightly closer view than the original slide should be omitted.

Whenever a second view or a detail slide is submitted, it should have the same number as the slide showing the entire work, followed by an asterisk. For example, if the student submits a detail of slide II/6 (the sixth slide in Section II), the detail should be numbered II/6*.

### Protecting Actual Work Submitted for Section I (Quality)

Care is taken to protect each student's actual work while it is at the site where the evaluation takes place. However, the process of shipping to and from the AP Reading requires that the work be protected. During the evaluation process, portfolios are at

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

times stacked flat in relatively tall piles, and the original works are, of course, taken out and put back in the portfolios at least once. All original works should be backed with some kind of rigid board or mounted. Work should never be shipped under glass. Do not submit work that may still be wet or that contains glue or other materials that may cause it to stick to the piece on top of it. (See also the detailed instructions on pages 8–9 for the 2-D Design Portfolio and pages 17–18 for the Drawing Portfolio regarding how works are to be submitted for Section I.)

### Basic Information About Portfolio Evaluation

All of the AP Readers (the people who evaluate the portfolios) are either AP Studio Art teachers or teachers of first-year college courses. When the Readers arrive at the Reading site, the portfolios have already been checked in and the sections separated. Each section is scored separately, and an intensive standard-setting session is held before the scoring of each section is begun. Standard setting is the process of developing a common understanding of the scoring guidelines for each section. Actual scoring does not begin until the Chief Reader is satisfied that the Readers, as a group, share an understanding and can apply the guidelines with a high degree of consistency.

Once the actual scoring begins, Readers work independently and do not see the scores that anyone else has given to the same work. Section I (Quality) is scored by three Readers; Sections II (Concentration) and III (Breadth) are each scored by two Readers. If there is a wide divergence in the scores assigned by two Readers to the same section of a portfolio, the section is pulled out and is forwarded to two experienced Readers for review and resolution of the scores. Because of this structure, a minimum of three and maximum of seven Readers score the various parts of an individual's portfolio. (As the group of Readers has grown over the years—to 99 people in 2005—the number of Readers is much more likely to be at the high end than the low end of that range.) Once the Reading is completed, the scores assigned to a portfolio are converted to a composite raw score. The Chief Reader, in consultation with technical staff from ETS and the College Board, and in light of a detailed debriefing session with the whole group of Readers, determines the composite scores for each of the AP grades.

### What Is an Irregular Portfolio?

Any portfolio that does not meet the specifications for submission is considered "irregular." Although the specifications are deliberately flexible enough to accommodate a huge range of work, it is expected that teachers and students will take seriously the limits that do exist and that are spelled out both in this Course Description and on the poster. Explanations for the various specifications and limits appear elsewhere in this book. Because of the inherent unfairness of allowing some students to bend the rules while other students adhere to them, portfolios that are irregular are handled in the following ways:

- Extra works submitted for Quality are held aside and are not scored.
- Works submitted for the Quality section of the Drawing Portfolio or the 2-D Design Portfolio that are larger than 18" × 24" are held aside and are not scored.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

- Original works that are submitted for Concentration or Breadth are held aside and are not scored.
- If extra slides are submitted for any section that requires slides, those that exceed the maximum number are held aside and are not scored.
- Actual sculpture submitted for the Quality section of any portfolio is held aside and is not scored.
- Videotapes are **NOT** accepted. (Slides of stills from a videotape may be submitted in the 2-D Design Portfolio.)
- If too few works are available for any section, the remaining works are graded. The effect on the score given for that section (whether it is lowered and, if so, to what extent) is at the discretion of each Reader. This is true whether the reason for the section being incomplete is that too few works were submitted by the student, or that some works were held aside because they did not meet the specifications.
- Actual journals and folding books should not be submitted. They should be photographed and submitted in Section II, Concentration, or Section III, Breadth, of the Drawing and 2-D Design Portfolios, as appropriate, or in any section of the 3-D Design Portfolio.

Whenever an irregular portfolio is submitted, the student's grade report will carry a message saying that the AP grade is based on an incomplete or otherwise irregular portfolio. No one involved in the Reading derives any pleasure from holding aside work that, in many cases, is obviously the result of effort and concentration by the student. However, the basic issue is equity. For every student who submits irregular work, there are certainly many others who would also have liked to submit work that didn't meet the specifications, or who pushed themselves to create work that did meet the specifications. The procedures outlined above are therefore carried out uniformly and without bias.

### Overlap Among Sections of the Portfolio

Slides of the same work may **NOT** be submitted in both Section II, Concentration, and Section III, Breadth. Works submitted in Section I, Quality, may come from the student's Concentration and/or Breadth section(s), but they don't have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

### AP Studio Art Publications

A number of helpful resources for Studio Art teachers can be downloaded or ordered from AP Central. Among the most helpful is the *AP Studio Art Teacher's Guide*, edited by Maggie Davis and published in 2003. The guide contains in-depth information about various aspects of the Studio Art course, syllabi by the teachers of nine exemplary programs that cover a wide range of teaching situations, and full-color illustrations of student work.

See pages 36–39 for more information on ordering AP publications.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## BIBLIOGRAPHY

The following bibliography is provided to serve as a resource for ideas and conceptual understanding. No single book or resource on this list should be considered adequate to serve all interests or purposes. Selective reading and research are basic tools for student training and development.

### General Interest: Theory, History, World Art, and Related Topics


Arnason, H. H. *History of Modern Art: Painting, Sculpture, Architecture, Photography.* 4th ed. New York: Harry N. Abrams, 1998.

Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye.* New ver., exp. and rev. ed. Berkeley: University of California Press, 1974.

Arnheim, Rudolf. *The Genesis of a Painting: Picasso's Guernica.* Berkeley: University of California Press, 1980.

Arnheim, Rudolf. *Visual Thinking.* Berkeley: University of California Press, 1974.

Bruner, Jerome S. *On Knowing: Essays for the Left Hand.* Cambridge: Belknap Press of Harvard University Press, 1979.

Cahill, James. *Chinese Painting: Treasures of Asia.* 2nd ed. New York: Rizzoli International Publications, 1995.

Chadwick, Whitney. *Women, Art, and Society.* 2nd ed., rev. and exp. The World of Art Series. London: Thames and Hudson, 1997.

Chipp, Herschel B. *Theories of Modern Art: A Source Book by Artists and Critics.* Contributions by Peter Selz and Joshua C. Taylor. Berkeley: University of California Press, 1968.

Davidson, Abraham A. *The Story of American Painting.* New York: Harry N. Abrams, 1974.

Dockstader, Frederick J. *Indian Art of the Americas.* New York: Museum of the American Indian, 1973.

Driskell, David C. *Two Centuries of Black American Art.* Catalog notes by Leonard Simon. Los Angeles: Los Angeles County Museum of Art; New York: Knopf, 1976; distributed by Random House.

Dwyer, Jane Powell, and Edward B. Dwyer. *Traditional Art of Africa, Oceania, and the Americas.* San Francisco: Fine Arts Museum of San Francisco, 1973.

Edwards, Betty. *Drawing on the Artist Within: An Inspirational and Practical Guide to Increasing Your Creative Powers.* New York: Simon and Schuster, 1987.

Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence.* Rev. ed. Los Angeles: Jeremy P. Tarcher, 1989; distributed by St. Martin's Press.

Feder, Norman. *American Indian Art.* New York: Harry N. Abrams, 1995.

Feldman, Edmund Burke. *The Artist.* 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1995.

Feldman, Edmund Burke. *Varieties of Visual Experience.* 4th ed. New York: Harry N. Abrams, 1992.

Fisher, Angela. *Africa Adorned.* New York: Harry N. Abrams, 1984.




© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

Gilbert, Rita, and William McCarter. *Living with Art.* 6th ed. New York: McGraw-Hill, 2001.
Gombrich, Ernst H. *The Story of Art*. 4th ed. Englewood Cliffs, N.J.: Prentice Hall, 2001.
Hobbs, Robert Carleton, and Gail Levin. *Abstract Expressionism: The Formative Years.* Ithaca, N.Y.: Cornell University Press, 1981.
Hughes, Robert. *American Visions: The Epic History of Art in America.* New York: Knopf, 1999.
Janson, H. W., and A. F. Janson. *A Basic History of Art*. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1997.
Kirk, Malcolm, and Andrew Strathern. *Man As Art: New Guinea*. New York: Viking, 1993.
Lippard, Lucy R. *Mixed Blessings: New Art in Multicultural America.* New York: Pantheon, 2000.
Livingston, Jane, and John Beardsley. *Black Folk Art in America, 1930–1980*. Jackson, Miss.: University Press of Mississippi for the Corcoran Gallery of Art, 1982.
Loran, Erle. *Cezanne's Composition: Analysis of His Form with Diagrams & Photographs of His Motifs.* 3rd ed. Berkeley: University of California Press, 1985.
Mayer, Ralph. *The Artist's Handbook of Materials and Techniques*. 5th ed. Revised and updated by Steven Sheehan. New York: Viking, 1991.
McKim, Robert H. *Experiences in Visual Thinking.* 2nd ed. Monterey, Calif.: Brooks/Cole Publishing Co., 1980.
Meyer, Anthony J. P. *Oceanic Art*. Edison, N.J.: Knickerbocker, 1996.
Mittler, Gene A. *Art in Focus*. 4th ed. Mission Hills, Calif.: Glencoe, 2000.
Muybridge, Eadweard. *Animals in Motion*. New York: Dover, 1957.
Muybridge, Eadweard. *The Human Figure in Motion*. New York: Dover, 1994.
Newman, Thelma R. *Contemporary African Arts and Crafts: On-Site Working With Art Forms and Processes.* New York: Crown, 1974.
Paz, Octavio. *Introduction to Mexico: Splendors of Thirty Centuries*. New York: Metropolitan Museum of Art, 1990.
Ragans, Rosalind. *ArtTalk*. 3rd ed. Mission Hills, Calif.: Glencoe, 2000.
Shahn, Ben. *The Shape of Content*. Cambridge: Harvard University Press, 1985.
Sieber, Roy. *African Textiles and Decorative Arts*. New York: Museum of Modern Art, 1972.
Stokstad, Marilyn. *Art History.* 2nd ed. 2 vols. New York: Prentice Hall, 2002.
Thompson, D'Arcy Wentworth. *On Growth and Form*. 2 vols. New York: Cambridge University Press, 1992.
Tufte, Edward R. *Envisioning Information.* Cheshire, Conn.: Graphics Press, 1998.
Zelanski, Paul, and Mary Pat Fisher. *The Art of Seeing*. 4th ed. Englewood, N.J.: Prentice Hall, 1999.

**© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).**

## Two-Dimensional Design

Albers, Josef. *The Interaction of Color*. 10th ed. London: Yale University Press, 1979.
Berger, Arthur Asa. *Seeing Is Believing: An Introduction to Visual Communication*. 2nd ed. Mountain View, Calif.: Mayfield Publishing Co., 1998.
Birren, Faber. *Principles of Color*. Rev. ed. New York: Van Nostrand Reinhold, 1987.
Collier, Graham. *Form, Space and Vision: An Introduction to Drawing and Design*. 4th ed. Englewood Cliffs, N.J.: Prentice Hall, 1985.
Hale, Nathan Cabot. *Abstraction in Art and Nature: A Program of Study for Artists, Teachers, and Students*. New York: Dover, 1993.
Itten, Johannes. *The Art of Color*. 3rd ed. New York: Van Nostrand Reinhold, 1993.
Itten, Johannes. *Design and Form: The Basic Course at the Bauhaus*. 3rd rev. ed. New York: Van Nostrand Reinhold, 1990.
Itten, Johannes. *Elements of Color.* 3rd ed. New York: Van Nostrand Reinhold, 2001.
Lauer, David A. *Design Basics*. 5th ed. New York: Holt, Rinehart and Winston, 2000.
Maier, Manfred. *Basic Principles of Design*. 4 vols. New York: Van Nostrand Reinhold, 1977.
Ocvirk, Otto G., Robert E. Stinson, Philip R. Wigg, and Robert O. Bone. *Art Fundamentals: Theory and Practice.* 9th ed. Dubuque, Iowa: William C. Brown, 2002.
Rainwater, Clarence. *Light and Color.* New York: Western Publishing Co., 1971.
Roukes, Nicholas. *Design Synectics: Stimulating Creativity in Design.* Worcester, Mass.: Davis Publications, 1988.
Wong, Wucius. *Principles of Color Design*. 2nd ed. New York: Wiley, 1997.

## Three-Dimensional Design

Burnham, Jack. *Beyond Modern Sculpture.* New York: Braziller, 1982.
Causey, Andrew. *Sculpture Since 1945*. New York: Oxford University Press, 1998.
Coleman, Ronald I. *Sculpture: A Basic Handbook for Students.* 3rd ed. Dubuque, Iowa: William C. Brown, 1990.
Grubbs, Daisy. *Modeling a Likeness in Clay*. New York: Watson-Guptill, 1982.
Hammacher, A. M. *Modern Sculpture: Tradition and Innovation*. 2nd ed. New York: Harry N. Abrams, 1988.
Krauss, Rosalind. *Passages in Modern Sculpture*. New York: Viking, 1981.
McEvilley, Thomas. *Sculpture in the Age of Doubt*. New York: Allworth Press, 1999.
Morton, Philip. *Contemporary Jewelry*. New York: Holt, Rinehart and Winston, 1976.
Nelson, Glenn C. *Ceramics: A Potter's Handbook*. Mountain View, Calif.: Mayfield Publishing Co., 1994.
Slobodkin, Louis. *Sculpture Principles and Practice*. New York: Dover, 1973.
Speight, Charlotte F., and John Toki. *Hands in Clay: An Introduction to Ceramics.* 3rd ed. Orlando: Harcourt Brace College Publications, 1995.
Strachan, W. J. *Towards Sculpture: Maquettes and Sketches from Rodin to Oldenberg.* London: Thames and Hudson, 1976.
Willcox, Donald. *Wood Design*. New York: Watson-Guptill, 1974.
Woody, Elsbeth S. *Handbuilding Ceramic Forms*. New York: Farrar, Straus, Giroux, 1986.
Zelanski, Paul, and Mary Pat Fisher. *Shaping Space: Dynamics of Three-Dimensional Design.* 2nd ed. New York: Holt, Rinehart and Winston, 1995.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## Drawing


Berry, William A. *Drawing the Human Form: Methods, Sources, Concepts*. 2nd ed. New York: Van Nostrand Reinhold, 1994.

Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*. 3rd ed. New York: Holt, Rinehart and Winston, 1992.

Brommer, Gerald F. *Understanding Transparent Watercolor*. Worcester, Mass.: Davis Publications, 1993.

Chaet, Bernard. *An Artist's Notebook.* New York: Harcourt Brace, 1979.

Chaet, Bernard. *The Art of Drawing.* 3rd ed. New York: Harcourt Brace, 1983.

Cody, John. *Atlas of Foreshortening: The Human Figure in Deep Perspective.* 2nd ed. New York: Van Nostrand Reinhold, 2001.

Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, Expression*. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1996.

Goldstein, Nathan. *The Art of Responsive Drawing*. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1999.

Goldstein, Nathan. *Figure Drawing*. 5th ed. Englewood Cliffs, N.J.: Prentice Hall, 1999.

Hale, Robert Beverly. *Drawing Lessons from the Great Masters.* New York: Watson-Guptill, 1989.

Laseau, Paul. *Graphic Thinking for Architects and Designers*. 3rd ed. New York: Van Nostrand Reinhold, 2001.

Mendelowitz, Daniel M. *Drawing*. New York: Holt, Rinehart and Winston, 1980.

Mendelowitz, Daniel M., and Duane Wakeham. *Guide to Drawing*. 5th ed. Fort Worth: Harcourt Brace Jovanovich, 1993.

Mittler, Gene A., and James D. Howze. *Creating and Understanding Drawings.* 3rd ed. New York: Glencoe, 2001.

Montague, John. *Basic Perspective Drawing: A Visual Approach*. 3rd ed. New York: Van Nostrand Reinhold, 1998.

Nicolaides, Kimon. *The Natural Way to Draw: A Working Plan for Art Study*. London: Deutsch, 1988.

Purser, Stuart. *The Drawing Handbook.* Worcester, Mass.: Davis Publications, 1976.

Rawson, Philip S. *The Art of Drawing*. Englewood Cliffs, N.J.: Prentice Hall, 1984.

Ruby, Erik. *The Human Figure: A Photographic Reference for Artists.* New York: Van Nostrand Reinhold, 1999.

Schider, Fritz. *Atlas of Anatomy for Artists*. 3rd ed. New York: Dover, 1957.

Simmons, Seymour, and Marc S. A. Winer. *Drawing: The Creative Process*. New York: Simon and Schuster, 1992.

Slive, Seymour. *Drawings of Rembrandt, with a Selection of Drawings by His Pupils and Followers.* New York: Dover, 1965.

White, Gwen. *Perspective: A Guide for Artists, Architects and Designers*. 2nd ed. New York: Watson-Guptill, 1987.

Wilson, Brent, and Al Hurwitz. *Teaching Drawing from Art*. Worcester, Mass.: Davis Publications, 1987.



**© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).**

## Photography

Airey, Theresa. *Creative Photo Printmaking*. New York: Amphoto, 1996.

Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images.* 3rd ed. Mountain View, Calif.: Mayfield Publishing Co., 2000.

Blacklow, Laura. *New Dimensions in Photo Imaging*. 2nd ed. Stoneham, Mass.: Butterworth Publishers, 1995.

Hirsch, Robert. *Photographic Possibilities: The Expressive Use of Ideas, Materials, and Processes*. 2nd ed. New York: Focal Press, 2001.

Hirsch, Robert. *Seizing the Light: A History of Photography*. New York: McGraw-Hill, 2000.

*Ilford Photo Instructor*. Free newsletter for photography teachers.

London, Barbara, and John Upton. *Photography*. 6th ed. New York: Addison Wesley Publishers, 1998.

Nettles, Bea. *Breaking the Rules: A Photo Media Cookbook*. Urbana, Ill.: Inky Press, 1992.

Patterson, Freeman. *Photography and the Art of Seeing*. New York: Van Nostrand Reinhold, 1989.

Rosenblum, Naomi. *A World History of Photography*. New York: Abbyville Press, 1997.

Stone, Jim. *Darkroom Dynamics: A Guide to Creative Darkroom Techniques*. Marblehead, Mass.: Curtin & London, 1985.

## Taking Slides

Hart, Russell. *Photographing Your Artwork*, 2nd ed. Buffalo, N.Y.: Amherst Media, 2000.

Many art colleges provide helpful information about taking slides. In addition, a useful videotape entitled *How to Photograph Your Art Using Natural Light* is available from the Idaho Commission on the Arts, P. O. Box 83720, Boise, ID 83720-0008; 208 334-2119; 800 278-3863 (Idaho only); www2.state.id.us/arts/.



© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

# AP® Program Essentials

## The AP Reading

Each year in June, the free-response section of the exams, as well as the AP Studio Art portfolios, are scored by college faculty and secondary school AP teachers at the AP Reading. Thousands of Readers participate, under the direction of a Chief Reader (a college professor) in each AP subject. The experience offers both significant professional development and the opportunity to network with like-minded educators.

If you are an AP teacher or a college faculty member and would like to serve as a Reader, you can apply online at apcentral.collegeboard.com/reader. Alternatively, you can send an e-mail to apreader@ets.org or call Performance Assessment Scoring Services at 609 406-5384.

## AP Grades

The Readers' scores on the essay and problem-solving questions are combined with the results of the computer-scored multiple-choice questions, and the total raw scores are converted to a composite score on AP's 5-point scale:

| AP GRADE | QUALIFICATION |
|---|---|
| 5 | Extremely well qualified |
| 4 | Well qualified |
| 3 | Qualified |
| 2 | Possibly qualified |
| 1 | No recommendation |

### Grade Distributions

Many teachers want to compare their students' grades with national percentiles. Grade distribution charts are available at AP Central, as is information on how the grade boundaries for each AP grade are established. Grade distribution charts are also available on the AP student site at www.collegeboard.com/apstudents.

### Why Colleges Grant Credit, Placement, or Both for AP Grades

Colleges know that the AP grades of incoming students represent a level of achievement equivalent to that of students who take the same course in the colleges' own classrooms. That equivalency is ensured through several AP Program processes:

- College faculty serve on the committees that develop the Course Descriptions and exams in each AP course.
- College faculty are responsible for standard setting and are involved in the evaluation of student responses at the AP Reading.
- AP courses and exams are reviewed and updated regularly based on the results of curriculum surveys at up to 200 colleges and universities, collaborations among the College Board and key educational and disciplinary organizations, and the interactions of committee members with professional organizations in their discipline.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

- Periodic college comparability studies are undertaken in which the performance of college students on AP Exams is compared with that of AP students to confirm that the AP grade scale of 1 to 5 is properly aligned with current college standards.

In addition, the College Board has commissioned studies that use a "bottom-line" approach to validating AP Exam grades by comparing the achievement of AP students with non-AP students in higher level college courses. For example, in the 1998 Morgan and Ramist "21-College" study, AP students who were exempted from introductory courses and who completed a higher level course in college compared favorably, on the basis of their college grades, with students who completed the prerequisite first course in college, then took the second, higher level course in the subject area. Such studies answer the question of greatest concern to colleges: Are AP students who are exempted from introductory courses as well prepared to continue in a subject area as students who took their first course in college? To see the results of several college validity studies, visit apcentral.collegeboard.com/colleges/research. (The complete Morgan and Ramist study can be downloaded from the site.)

### Guidelines on Setting Credit and Placement Policies for AP Grades

The College Board has created two useful resources for admissions administrators and academic faculty who need guidance on setting an AP policy for their college or university. The printed guide *AP and Higher Education* provides guidance for colleges and universities in setting AP credit and placement policies. The booklet details how to set an AP policy, summarizes AP research studies, and describes in detail course and exam development and the exam scoring process. AP Central has a section geared toward colleges and universities that provides similar information and additional resources, including links to all AP research studies, Released Exam questions, and sample student responses at varying levels of achievement for each AP Exam. Visit apcentral.collegeboard.com/highered.

The *Advanced Placement Policy Guide* for each AP subject is designed for college faculty responsible for setting their department's AP policy. These folios provide content specific to each AP Exam, including validity research studies and a description of the AP course curriculum. Ordering information for these and other publications can be found in the AP Publications and Other Resources section of this Course Description.

### College and University AP Credit and Placement Policies

Each college and university sets its own AP credit and placement policies. The AP Program has created an online search tool, AP Credit Policy Info, that provides links to credit and placement policies at hundreds of colleges and universities. The tool helps students find the credit hours and advanced placement they can receive for qualifying exam scores within each AP subject. AP Credit Policy Info is available at www.collegeboard.com/ap/creditpolicy.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## AP Scholar Awards

The AP Program offers a number of AP Scholar Awards to recognize high school students who have demonstrated college-level achievement through consistently high performance on AP Exams. Although there is no monetary award, students receive an award certificate, and the achievement is acknowledged on grade reports sent to colleges following the announcement of the awards. For detailed information about AP Scholar Awards (including qualification criteria), visit AP Central or contact the College Board's national office. Students can find this information at www.collegeboard.com/apstudents.

## AP Calendar

The *AP Program Guide* for education professionals and the *Bulletin for AP Students and Parents* provide important Program information and details on the key events in the AP calendar. Information on ordering or downloading these publications can be found at the back of this book.

## Exam Security

All parts of every AP Exam must be kept secure at all times. Forty-eight hours after the exam has been administered, the inserts containing the free-response questions (Section II) can be made available for teacher and student review.* **However, the multiple-choice section (Section I) must remain secure both before and after the exam administration.** No one other than students taking the exam can ever have access to or see the questions contained in Section I—this includes AP Coordinators and all teachers. The multiple-choice section must never be shared, copied in any manner, or reconstructed by teachers and students after the exam. **Schools that knowingly or unknowingly violate these policies will not be permitted to administer AP Exams in the future and may be held responsible for any damages or losses the College Board and/or ETS incur in the event of a security breach.**

Selected multiple-choice questions are reused from year to year to provide an essential method of establishing high exam reliability, controlled levels of difficulty, and comparability with earlier exams. These goals can be attained only when the multiple-choice questions remain secure. This is why teachers cannot view the questions, and students cannot share information about these questions with anyone following the exam administration.

To ensure that all students have an equal opportunity to demonstrate their abilities on the exam, AP Exams must be administered in a uniform manner. **It is extremely important to follow the administration schedule and all procedures outlined in detail in the most recent *AP Coordinator's Manual*.** Please note that AP Studio Art portfolios and their contents are not considered secure testing materials; see the *AP Coordinator's Manual* and the appropriate *AP Examination Instructions* book for further information. The *Manual* also includes directions on how to handle misconduct and other security problems. All schools participating in AP automatically

*The free-response section of the alternate form (used for late-testing administration) is NOT released.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

receive printed copies of the *Manual*. It is also available in PDF format at apcentral.collegeboard.com/coordinators. Any breach of security should be reported to the Office of Testing Integrity immediately (call 800 353-8570 or 609 406-5427, fax 609 406-9709, or e-mail tsreturns@ets.org).

## Teacher Support

### AP Central® (apcentral.collegeboard.com)

You can find the following Web resources at AP Central (free registration required):

- AP Course Descriptions, AP Exam questions and scoring guidelines, sample syllabi, research reports, and feature articles.
- A searchable Institutes and Workshops database, providing information about professional development events. AP Central offers online events that participants can access from their home or school computers.
- The Course Home Pages (apcentral.collegeboard.com/coursehomepages), which contain insightful articles, teaching tips, activities, lab ideas, and other course-specific content contributed by colleagues in the AP community.
- In-depth FAQs, including brief responses to frequently asked questions about AP courses and exams, the AP Program, and other topics of interest.
- Links to AP publications and products (some available for immediate download) that can be purchased online at the College Board Store (store.collegeboard.com).
- Moderated electronic discussion groups (EDGs) for each AP course to facilitate the exchange of ideas and practices.
- Teachers' Resources database—click on the "Teachers' Resources" tab to search for reviews of textbooks, reference books, documents, Web sites, software, videos, and more. College and high school faculty write the reviews with specific reference to the value of the resources in teaching AP courses.

### Online Workshops and Events

College Board online events and workshops are designed to help support and expand the high level of professional development currently offered to teachers in Pre-AP and AP workshops and AP Summer Institutes. Because of budgetary, geographical, and time constraints, not all teachers and administrators are able to take advantage of live, face-to-face workshops. The College Board develops and offers both standard and customized online events and workshops for schools, districts, and states in both live and recorded formats. Online events and workshops are developed and presented by experienced College Board consultants and college faculty. Full-day online workshops are equivalent to one-day, face-to-face workshops and participants can earn CEU credits. For more information, visit apcentral.collegeboard.com/onlineevents.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## Pre-AP®

Pre-AP® is a suite of K–12 professional development resources and services designed to help equip middle school and high school teachers with the strategies and tools they need to engage their students in high-level learning, thereby ensuring that every middle school and high school student has the opportunity to acquire a deep understanding of the skills, habits of mind, and concepts they need to succeed in college.

Pre-AP is based on the following premises. The first is the expectation that all students can perform at rigorous academic levels. This expectation should be reflected in the curriculum and instruction throughout the school so that all students are consistently being challenged to bring their knowledge and skills to the next level.

The second important premise of Pre-AP is the belief that educators can prepare every student for higher intellectual engagement by starting the development of skills and the acquisition of knowledge as early as possible. When addressed effectively, the middle school and high school years can provide a powerful opportunity to help all students acquire the knowledge, concepts, and skills needed to engage in a higher level of learning.

Pre-AP teacher professional development explicitly supports the goal of college as an option for every student. It is important to have a recognized standard for college-level academic work. The AP Program provides these standards for Pre-AP. Pre-AP professional development resources reflect the topics, concepts, and skills taught in AP courses and assessed in AP Exams.

The College Board does not design, develop, or assess courses or examinations labeled "Pre-AP." The College Board discourages the labeling of courses as "Pre-AP." Typically, such courses create a track, thereby limiting access to AP classes. The College Board supports the assertion that all students should have access to preparation for AP and other challenging courses. Courses labeled "Pre-AP" can inappropriately restrict access to AP and other college-level work and, as such, are inconsistent with the fundamental purpose of the College Board's Pre-AP initiatives.

### Pre-AP Professional Development

Pre-AP professional development is available through workshops and conferences coordinated by the College Board's regional offices. Pre-AP professional development is divided into three categories:

1. **Vertical Teaming**—Articulation of content and pedagogy across the middle school and high school years. The emphasis is on aligning curricula and improving teacher communication. The intended outcome is a coordinated program of teaching skills and concepts over several years.
2. **Classroom Strategies**—Content-specific classroom strategies for middle school and high school teachers. Various approaches, techniques, and ideas are emphasized.

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

3. **Instructional Leadership**—Administrators and other instructional leaders examine how to use Pre-AP professional development—especially AP Vertical Teams®—to create a system that challenges all students to perform at rigorous academic levels.

For a complete list of Pre-AP professional development offerings, please contact your regional office or visit apcentral.collegeboard.com/pre-ap.

## AP Publications and Other Resources

A number of AP resources are available to help students, parents, AP Coordinators, and high school and college faculty learn more about the AP Program and its courses and exams. To identify resources that may be of particular use to you, refer to the following key.

**AP Coordinators and Administrators** . . . . . **A**
**College Faculty** . . . . . **C**
**Students and Parents** . . . . . **SP**
**Teachers** . . . . . **T**

### Free Resources

Copies of the following items can be ordered free of charge at apcentral.collegeboard.com/freepubs. Items marked with a computer mouse icon can be downloaded for free from AP Central.

**The Value of AP Courses and Exams** **A, SP, T**

This brochure, available in English and Spanish, can be used by school counselors and administrators to provide parents and students with information about the many benefits of participation in AP courses and exams.

**AP Tools for Schools Resource Kit** **A**

This complimentary resource assists schools in building their AP programs. The kit includes the video *Experience College Success*, the brochure *The Value of AP Courses and Exams*, and brief descriptions of the AP Credit Policy Info search tool and the Parent's Night *PowerPoint* presentation.

*Experience College Success* is a six-minute video that provides a short overview of the AP Program, with commentary from admissions officers, college students, and high school faculty about the benefits of participation in AP courses. Each videotape includes both an English and Spanish version.

**Bulletin for AP Students and Parents** **SP**

This bulletin provides a general description of the AP Program, including information on the policies and procedures related to taking the exams. It describes each AP Exam, lists the advantages of taking the exams, describes the grade reporting process, and includes the upcoming exam schedule. The *Bulletin* is available in both English and Spanish.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

### Get with the Program — SP

All students, especially those from underserved backgrounds, should understand the value of a high-quality education. Written especially for students and their families, this bilingual (Spanish/English) brochure highlights the benefits of participation in the AP Program. (The brochure can be ordered in large quantities for students in grades 8–12.)

### AP Program Guide — A

This guide takes the AP Coordinator through the school year step-by-step—organizing an AP program, ordering and administering the AP Exams, AP Exam payment, and grade reporting. It also includes information on teacher professional development, AP resources, and exam schedules.

### AP and Higher Education — A, C, T

This publication is intended to inform and help educational professionals at the secondary and postsecondary levels understand the benefits of having a coherent, equitable AP credit and placement policy. Topics included are development of AP courses and exams, grading of AP Exams, exam validation, research studies comparing the performance of AP students with non-AP students, uses of AP Exams by students in college, and how faculty can get involved in the AP Program.

### Advanced Placement Policy Guides — A, C, T

These policy guides are designed for college faculty responsible for setting their department's AP policy, and provide, in a subject-specific context, information about AP validity studies, college faculty involvement, and AP course curricular content. There are separate guides for each AP subject field.

## Priced Publications

The following items can be ordered through the College Board Store at store.collegeboard.com. Alternatively, you can download an AP Order Form from AP Central at apcentral.collegeboard.com/documentlibrary.

### Course Descriptions — A, C, SP, T

Course Descriptions are available for each AP subject. They provide an outline of each AP course's content, explain the kinds of skills students are expected to demonstrate in the corresponding introductory college-level course, and describe the AP Exam. Sample multiple-choice questions with an answer key and sample free-response questions are included.

Note: PDF versions of current AP Course Descriptions for each AP subject may be downloaded free of charge from AP Central and the College Board's Web site for students. Follow the above instructions to purchase printed copies. (The Course Description for AP Computer Science is available in electronic format only.)

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

### Released Exams C, T

Periodically the AP Program releases a complete copy of each exam. In addition to providing the multiple-choice questions and answers, the publication describes the process of scoring the free-response questions and includes examples of students' actual responses, the scoring standards, and commentary that explains why the responses received the scores they did.

### Teacher's Guides T

For those about to teach an AP course for the first time, or for experienced AP teachers who would like to get some fresh ideas for the classroom, the *Teacher's Guide* is an excellent resource. Each *Teacher's Guide* contains syllabi developed by high school teachers currently teaching the AP course and college faculty who teach the equivalent course at colleges and universities. Along with detailed course outlines and innovative teaching tips, you'll also find extensive lists of suggested teaching resources.

### AP Vertical Team Guides A, T

AP Vertical Teams (APVT) are made up of teachers from different grade levels who work together to develop and implement a sequential curriculum in a given discipline. Teams help students acquire the skills necessary for success in AP courses. To assist teachers and administrators who are interested in establishing an APVT at their school, the College Board has published these guides: *AP Vertical Teams Guide for English; AP Vertical Teams Guide for Mathematics; AP Vertical Teams Guide for Science; AP Vertical Teams Guide for Social Studies; AP Vertical Teams Guide for World Languages and Cultures; AP Vertical Teams Guide for Fine Arts, Vol. 1: Studio Art; AP Vertical Teams Guide for Fine Arts, Vol. 2: Music Theory;* and *AP Vertical Teams Guide for Fine Arts, Vols. 1 and 2* (set).

## Multimedia

### APCD® (home version), (multinetwork site license) SP, T

These CD-ROMs are available for AP Calculus AB, AP English Literature, AP European History, and AP U.S. History. They each include actual AP Exams, interactive tutorials, exam descriptions, answers to frequently asked questions, and test-taking strategies. Also included are a listing of resources for further study and a planner to help students schedule and organize their study time.

The teacher version of each CD, which can be licensed for up to 50 workstations, enables you to monitor student progress and provide individual feedback. Included is a Teacher's Manual that gives full explanations along with suggestions for utilizing the APCD in the classroom.


© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

## Electronic Publications

Additional supplemental publications are available in electronic format to be purchased and downloaded from the College Board Store. These include a collection of 13 AP World History Teaching Units, AP Calculus free-response questions and solutions from 1969 to 1997, the *Physics Lab Guide*, and a collection of Java syllabi for AP Computer Science.

Announcements of new electronic publications can be found on the AP Course Home Pages on AP Central (apcentral.collegeboard.com/coursehomepages).

© 2006 The College Board. All rights reserved. Visit apcentral.collegeboard.com (for AP professionals) and www.collegeboard.com/apstudents (for students and parents).

# Contact Us


### National Office
Advanced Placement Program
45 Columbus Avenue
New York, NY 10023-6992
212 713-8066
E-mail: ap@collegeboard.org

### AP Services
P.O. Box 6671
Princeton, NJ 08541-6671
609 771-7300
877 274-6474 (toll free in the U.S. and Canada)
E-mail: apexams@info.collegeboard.org

### AP Canada Office
2950 Douglas Street, Suite 550
Victoria, BC, Canada V8T 4N4
250 472-8561
800 667-4548 (toll free in Canada only)
E-mail: gewonus@ap.ca

### AP International Office
*Serving all countries outside the U.S. and Canada*

45 Columbus Avenue
New York, NY 10023-6992
212 373-8738
E-mail: apintl@collegeboard.org

### Middle States Regional Office
*Serving Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, and the U.S. Virgin Islands*

Two Bala Plaza, Suite 900
Bala Cynwyd, PA 19004-1501
866 392-3019
E-mail: msro@collegeboard.org

### Midwestern Regional Office
*Serving Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota, West Virginia, and Wisconsin*

6111 N. River Road, Suite 550
Rosemont, IL 60018-5158
866 392-4086
E-mail: mro@collegeboard.org

### New England Regional Office
*Serving Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont*

470 Totten Pond Road
Waltham, MA 02451-1982
866 392-4089
E-mail: nero@collegeboard.org

### Southern Regional Office
*Serving Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia*

3700 Crestwood Parkway NW, Suite 700
Duluth, GA 30096-7155
866 392-4088
E-mail: sro@collegeboard.org

### Southwestern Regional Office
*Serving Arkansas, New Mexico, Oklahoma, and Texas*

4330 South MoPac Expressway, Suite 200
Austin, TX 78735-6735
866 392-3017
E-mail: swro@collegeboard.org

### Western Regional Office
*Serving Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, and Wyoming*

2099 Gateway Place, Suite 550
San Jose, CA 95110-1051
866 392-4078
E-mail: wro@collegeboard.org

## 2005-06 Development Committee and Chief Reader

**Robert Lazuka,** Ohio University, Athens, *Chair*
**Debra Ambush,** Watkins Mill High School, Gaithersburg, Maryland
**Charlotte Chambliss,** Booker T. Washington High School for the Performing and Visual Arts, Dallas, Texas
**Edward Howland,** Shasta High School, Redding, California
**Steve Willis,** Missouri State University, Springfield
*Chief Reader:* **Raúl Acero,** Sage College of Albany, New York
*ETS Consultants:* **Alice Sims-Gunzenhauser, John Morris**

**apcentral.collegeboard.com**

**I.N. 050081740**